

ANALYSING STYLE THROUGH PHONO-GRAPHOLOGICAL PATTERNS: A CASE STUDY OF WOLE SOYINKA'S *MADMEN AND SPECIALISTS*

PATRICE CODJO AKOGBETO¹ & INNOCENT SOUROU KOUTCHADE²

¹Senior Lecturer, Applied Linguistics, Department of English, Abomey-Calavi University, Republic of Benin

²Lecturer, Applied Linguistics, Department of English, Abomey-Calavi University, Republic of Benin

ABSTRACT

Various criticisms, be they linguistic or literary, have focused on Wole Soyinka's *Madmen and Specialists*. However, it seems that very few of them have devoted their work to the study of style, with a special reference to the phono-graphological features. This study aims at filling in this gap. It attempts to analyze the phono-graphological aspects of the play. The paper has drawn upon Leech (1969), Leech & Short (2007) and Halliday's (1978, 1985a) linguistic theories to inquire into the language of the play. As a matter of fact, the analysis reveals that, at the phonological level, features of sound repetition, sound interpretation and vowel lengthening occur in the speech of some of the characters of the play. As for the graphological level, patterns of capitalization, italicization, hyphenation and dotting are identified. The work concludes that these linguistic features are foregrounded not only to highlight some aspects of style and meanings in the play but also to point out their aesthetic import which stresses the writer's idiolect and accounts for the way he has developed the major theme of his play.

KEYWORDS: Style, Phonology, Graphology, Meanings, Idiolect

RESUME

Plusieurs études critiques, qu'elles soient linguistiques ou littéraires, ont porté sur l'œuvre de Wole Soyinka intitulée: *Madmen and Specialists*. Cependant, il semble que très peu d'entre elles ont mis l'accent sur l'étude du style en ce qui concerne l'aspect phono-graphologique. Cet article vise à combler ce vide. Il essaie d'analyser certains traits phono-graphologiques de cette pièce de théâtre. Les théories linguistiques de Leech (1969), Leech & Short (2007) et de Halliday (1978, 1985a) ont été exploitées pour étudier la langue de l'auteur. En effet, l'analyse a révélé, au niveau phonologique, la présence de traits caractéristiques de la répétition, de l'interprétation du son aussi bien que de l'allongement vocalique dans le langage de certains personnages de l'œuvre. En ce qui concerne le niveau graphologique, les traits de lettres majuscules, lettres en italique, des traits d'union et de points de suspension sont identifiés. L'étude conclut que ces caractéristiques linguistiques sont mises en relief, non seulement pour mettre en évidence certains aspects du style et de signification dans la pièce de théâtre, mais aussi pour souligner leur sens esthétique qui met l'accent sur l'idiolecte de l'écrivain et élucide la façon dont il a développé le thème majeur de son œuvre.

MOTS-CLES: Style, Phonologie, Graphologie, Significations, Idiolecte

INTRODUCTION

The investigation of style and meaning has, for a long time, been the field of interest for many scholars, especially linguists. They mostly inquire into the work of art through linguistic methods. In fact, in the linguistic context, the study of

style leads to “investigate the general characteristics of language [...] as a medium of literary expression” (Leech, 1969, p.1). More recently, Leech and Short (2007, p.9) have elaborated on this concept since they view it as the linguistic characteristics of a particular text.

The importance of the study of style (stylistics) has commonly been recognized as it facilitates the dissection of works of art, and reinforces the language—literature relationship. In this respect, Leech (1969) says that “we generally suppose that the literature cannot be examined in any depth apart from the language, any more than the language can be studied apart from the literature [...] this assumption is not difficult to justify, for it is obvious that a literary work of art cannot be properly understood without a thorough knowledge of the language which is its medium of expression” (p.1).

This article is, therefore, an attempt to study some features of style in Wole Soyinka’s *Madmen and Specialists*. It aims at deciphering the author’s language and some aspects of his idiolect through the study of phono-graphological patterns that can help understand his work.

THEORETICAL FRAMEWORK AND LITERATURE REVIEW

Language, according to Eggins (1994), is characterized as a tri-stratal semiotic system, involving a stratum of meanings or discourse-semantics, a stratum of wordings or lexico-grammar and the stratum of sounds/letters or phonology/graphology. In this study, we are more concerned with the stratum of phono-graphology.

In effect, Simpson (2004) posits that graphology accommodates the systematic meanings encoded in the written medium of language, and phonology encompasses the meaning potential of the sounds of spoken language. Phonology, generally considered as a sound system of language (McGregor, 2009; Cruttenden, 2008) seems to receive more attention in poetry. Indeed, phonological features are easily identified more in spoken language and poems than in prose. This is why Leech and Short (2007) say:

When we read a poem silently, we are still aware of its phonological structure of rhythm, rhyme, etc. In prose reading, this unvocalized realisation is normally less obvious, and no doubt varies in strength from writer to writer, from reader to reader, and from one situation to another. But the phonological potential is always there, and the exploitation of rhythmic, onomatopoeic and other auditory effects in prose bears witness to it (p.96).

This means, as reported by Leech and Short (2007), that phonological choices form a particular level of style in oral literature, and in written literature, the implicit sound pattern can also be made explicit in reading aloud. Furthermore, “this implicit phonology is determined by choices of words and structures at the syntactic level, where it can be regarded as an important ingredient of stylistic value” (p.105). So, this work attempts to identify the significant sound symbolism in the play under study.

As for graphology, it refers to the study of the writing system or orthography of a language as seen in handwriting and typography. Osakwe (1995) contends that the graphological aspects of written texts constitute parts of established norms by which such texts are judged. The graphological variation includes such matters as spelling, capitalization, hyphenation, etc. Leech and Short (2007) suggest that these features are, to a great extent, determined conventionally by syntax, and become noticeably expressive only when a writer makes a graphological choice which is, to some degree, marked or unconventional, such as the deliberate misspelling.

Thus, phono-graphological level is important in the study of style and meaning in texts. This is why a certain number of studies have focused on it. As a matter of fact, in his quest for how meanings are made in texts, Adegbite (2005) has focused on the phono-graphological study of a poem entitled: "The Sick Rose" by William Blake. He emphasizes the phonological features which contribute to the poem's meanings. These include: the rhyme scheme of the poem, the onomatopoeia and the intrusion of irregularity on the regular features of rhythm in the poem. In addition, he notices that the poem displays elements of graphological meanings including, the orthographic features of capitalization which is illustrated through the capitalization of the word 'Rose' and shows the personification of the word. There are also features of punctuation such as the exclamation marks and commas serve as meaning devices because they demarcate the extra information given on the senses of the poem.

Ogunsiji (2007) has shown how the phono-graphological analysis proves relevant for the analysis of three prose works by Soyinka: *Ake*, *Isara* and *Ibadan*. The linguistic cues which reveal the phonological dimensions include alliterations, assonance, sound elision, reinterpretation of sounds, elongation of sounds, etc. As he observes that stylistic development of graphological elements of language is a common feature of African literature, Ogunsiji has attempted to focus on those which are relevant for the stylistic analysis. These include capitalization, hyphenation and dotting. He finally comes to the conclusion that the phonic and graphic substances of language achieve some specific thematic and stylistic effect in the three prose works under study.

On his part, Opara (2013) has analysed Buchi Emecheta's narrative discourse. Using Halliday's Systemic Functional Linguistics, he has attempted to find out how phonological and graphological features disclose thematic issues in the author gender interest. While his phonological study focuses on English sound system, intonation and the rhythm unit, the graphological analysis deals, mainly, with punctuation, ellipsis and dashes. The results of his analysis show that these features are not only meant to point out the expected role of women in the society but they also "reveal social aspects of language indicating the characters dialect and idiolect as well as highlighting themes, social situations and culture" (p.120)

Moreover, Khan and Khan (2015) have carried out a similar study on the prose book entitled: *Black Beauty*. They have used phonological and graphological features to create literary effects which satisfy the aesthetic features of readers. The result of their study shows that these phonic and graphic devices reveal the particular impact of the theme and style of the book. These devices point out that a text with multifaceted meanings can be well explored within the matter of formal functional dimension of language representation.

As a matter of fact, this brief literature review shows that the phono-graphological analysis of texts is not a new area of study. Indeed, both poems and novels have been used for that purpose. Nevertheless, we hardly find out a research work which deals with the phono-graphological analysis of plays. This study aims at showing that these linguistic patterns can also be studied in this literary genre. Therefore, as said earlier, our concern, in this paper, is to carry out a similar analysis on a play entitled: *Madmen and Specialists* by Wole Soyinka.

DATA ANALYSIS

As said earlier, the corpus to be analyzed in this study is Wole Soyinka's *Madmen and Specialists*. In fact, before any attempt to relate to aspects of the meaning of the play, it has become necessary to scrutinize, briefly, the context in which this literary artifact is produced. As observed by Eggins (1994), language varies according to the context in which it

is used. So, the language of a writer can easily be appreciated when its context (cultural and situational) is well decoded. As a matter of fact, *Madmen and Specialists* is published in 1971 after the Nigerian civil war of 1967-1970, a period when Soyinka was incarcerated (Adeoti & Elegbeleye, 2005). So, the play is set in the post-war period. The effect of that war is noticed on the way Soyinka has chosen his characters (Jones, 1973; Adejare, 1992). They have been divided up into two groups. The first includes: OLD MAN and the mendicants, AAFAA, GOYI, BLINDMAN and CRIPPLE, who are referred to as 'madmen'. The second group includes Dr. BERO, the medical specialist, the old women and traditional herbalists, IYA AGBA and IYA MATE who are busy helping SI BERO, Dr. BERO's sister, do his job by collecting herbs for his brother while the latter is taking part in the war. Actually, these mendicants, disabled and deformed as a result of physical injury they have been victims of, have become beggars who, not only are ready to catch money from passers-by anyhow, but they also earn their living by helping SI BERO to sort out herbs. Dr. BERO, the specialist who has returned from war, has totally become a changed person. He has no respect for what his sister is doing to help him and no regard for the elder women. He even employs the mendicants to spy on his father, OLD MAN, who has also returned from the war physically and mentally deteriorated. In addition, Dr BERO tries to silence his father from developing the philosophy of "As" and finally murders him. Therefore, the situational context of *Madmen and Specialists* has to do not only with the effects of civil war on the members of Dr BERO's family, but also on the mendicants who have been physically, morally and mentally victims.

Thus, the study focuses on the patterns of graphology and phonology of Soyinka's play. In this paper, attempts are made to find out the different phono-graphological features that occur in the literary work. Indeed, the striking features have been given a particular attention. They have been identified and numbered throughout the play. In addition the page number in which they occur is mentioned. In order to mark these features, we have bolded them.

Phonological Analysis

The phonological patterns at stake in this paper include: sound repetition, vowel lengthening and sounds reinterpretation.

Sound Repetition

One important phonological feature noticeable in this play is sound repetition. According to Simpson (2004), "the sound system of language offers numerous resources for linguistic creativity in style"(p.168). In this sub-section, we have identified and bolded features of sounds repetition. Some of those which occur in the play include the following:

- (1) AAFAA: **Five** and **five**, someone is going to give us **fivers**.
- (2) AAFAA: **Roll up- roll up**. Presenting the Creatures of As. (p.218)
- (3) AAFAA: **Herbs! Herbs! Herbs!** Always- come and sort out **herbs** to earn yourself a decent coin. (p.219)
- (4) CHORUS: **Hear hear hear hear**. Very well said, sir. (p. 221)
- (5) AAFAA: **Say anything, say anything**...(p.223)
- (6) OTHERS: **Fine needle, fine, fine needle**. (p.224)
- (7) OTHERS: **Tetigisti, tetigisti**..... (p.224)

- (8) AAFAA:
What's the matter? No wan' **pee-pee? Pee-pee pee-pee** . No more **pee-pee?** I know what it is (p.224)
- (9) IYA AGBA: **Ofe gbe wa de'le-Ofe...** (Wind- spirit bear us home, wind-spirit
Ofe gbe wa de'le-Ofe Wind- spirit bear us home, wind-spirit
Oko epo epa i runa The boat that bears oil of the ground-nut
Gbe wa de'le o avoids the naked flame
Ofe gbe wa de'le (p.226) Bear us home, wind spirit bear us home)
- (10) AAFAA: **Slice the stalk** (p. 228)
- (11) GOYI: **Cut his vocal chords** (p. 228)
- (12) CRIPPLE: **Quick- quick- quick-quick**, amputate!(p. 228)
- (13) AAFAA: **Right here**, Lord, **Right here**. (p.229)
- (14) AAFAA:**He said things, he said things**.....(p.242)
- (15) BERO:Instead he began to teach them to **think, think, THINK!** (p.242)
- (16) OLD MAN: **Quite possible, quite possible**. (p.253)
- (17) OLD MAN:
All intelligent animals kill only for food, you know and you are
intelligent animals. **Eat-eat-eat-eat- eat-Eat!** (p. 254)
- (18) OLD MAN: **Prod. Prod. Probe. Probe**. Don't you know yet what I am?
(p.262)
- (19) OLD MAN: **Electrocutes. Electric chair. Electrodes** on the nerve-centres— your favourite pastime, I believe?
- (20) OLD MAN:you **cyst**, you **cyst**, you splint in **arrow** of **arrogance**, the **dog** in
dogma, **tick** of a heretic, the **tick** in politics, the **mock** of democracy, the **mar** of **Marxism**, a **tic** of the fanatic, the **boo** in the **buddism**, the **ham** in Mohamed, the dash in the **criss-cross** of **Christ**, a dot on the i of ego an **ass** in the **mass**, the **ash** in **ashram**, a **boot** in kibbutz, the pee of priesthood, the **pee** of priesthood, the **peepee** of perfect priesthood.....(p.275)
- (21) MENDICANTS: Practise! Practise! Practise! (p.273)

It can be noticed that in *Madmen and Specialists*, Soyinka has made use of an important number of sounds repetition. They have been used purposely and, through these features, the writer has depicted the particular roles played by some of his characters. As a matter of fact, most of sound repetitions selected are produced by AAFAA, a character and one of the mendicants in the play. Indeed, in (1), there is a repetition of “five” and at the same time that of the fricative /f/.

This is a case of alliteration, a type of rhyme scheme which is based on similarities between consonants (Simpson, 2004). Here, this sound alliterates with the word in “fivers”. In (2), there is a reduplication of words whereas in (3), AAFAA echoes the sound “herbs” as “sorting out collected herbs” is the work they help SI BERO to do in order to earn money. Similarly, there is a duplication of sounds produced by the same character in (5) and in (13). But another important feature of sound repetition occurs in (8), i.e., AAFAA’s speech. Here, there is harmony between alliteration and assonance, illustrated through the repetition of the plosive consonant /p/ and that of the front vowel /i:/ in the utterance “No wan’ **pee-pee? Pee-pee pee-pee** . No more pee-pee?” This artistic use of alliteration and assonance aims at showing how Soyinka has described the comic attitudes of some of the characters in the play.

Moreover, sound repetitions are illustrated by the writer through other characters of the play. In (9), this feature is known as *ofo* (incantation), a form of Yoruba oral poetry (King, 1971) produced in the speech of IYA AGBA in the Yoruba language and translated by the writer in the English language. This is an incantation and a real appreciation of its linguistic import requires its brief clarification in the cultural and situational contexts as suggested by Halliday (1978, 1985a) and Eggins (1994). Indeed, in the Yoruba culture, incantations are mystic verse used by elder people and witch doctors to communicate with deities for specific purposes. In the context of this play, these incantations are uttered by one of the old women (IYA AGBA), a traditional herbalist, whose roles together with IYA MATE are to “harness their special knowledge to Dr BERO so that he would become a more efficient medical doctor after he has returned to civilian life” (Adejare, 1992, p.134). This is an evidence of the poetic quality of the writer.

In addition, another important element of sound repetition is onomatopoeia, a feature of sound patterning which is often thought to form a bridge between ‘style’ and ‘content’ (Simpson, 2004, p. 224). Such patterns occur in (12), (17), and (18). In (12), the sounds are used to explain the effect of cutting herbs as used by the CRIPPLE. In (17), OLD MAN has echoed the sound “eat” repeatedly to express the cannibalistic behavior of people who kill unnecessarily during the war. Similarly, in (18), OLD MAN has used “eat” in an onomatopoeic form to give its auditory effects. Moreover, in (19) sound repetition is used by OLD MAN to express the aesthetic patterns of the play and also display the poetic quality of the writer Soyinka. Finally, in (20), OLD MAN develops a combination of sound alliteration and assonance. Although its content seems senseless, its phonological implications prove important in the study of the meaning of the play. Finally in (21), there is a repetition of the words “practice” in the MENDICANTS’s speech.

Vowel Lengthening

Vowel lengthening is another phonological device used by the writer in his play. Although less predominant in this literary artifact, some features are used as in:

- (22) BERO:.....That was **ba-a-ad** (p.263)
- (23) OLD MAN: **Y-e-s**. And the place is not waterproof (p.265)
- (24) IYA MATE: **A-ah**, you have a good eye.

In (22), the phoneme /æ/ is elongated to emphasize the fact that corrupting unformed minds is very bad. Similarly, the phoneme /e/ is lengthened in (23) by OLD MAN to express a form of hesitant agreement regarding what BERO has said. The last case of identified vowel lengthening occurs in (24) where IYA MATE has elongated the vowel /a/when she is expressing admiration. It is clear that vowels are lengthened not only for amusement purposes, but also to disclose the mental transformation that the war has produced in the life of the play’s characters.

Sound Reinterpretation

In this play, sounds are reinterpreted for satirical purposes. The writer makes use of them in the speech of some of his characters to censure some human drifting into destruction. Here are some examples:

- (25) AAFAA: **Yessir!** We'll get paid something decent. (p.222)
- (26) AAFAA: Visit of the First Lady to the Home for the **de-balled**. (p.258)
- (27) AAFAA: Bloody **pendant** (p.258)
- (28) AAFAA:Ballad of the State Visit to the House of the **De-balled**.
- (29) BERO:**As Was the Beginning, As is, Now, As Ever shall Be, World Without.** (p.272)

Indeed, the phrase "yes sir" is reinterpreted as "**yessir**" by AAFAA in (25) according to the way he pronounces it. Similarly, the word "pedant" is reinterpreted as "pendant" in (26) whereas "disabled" is replaced by "de-balled" in the AAFAA's speech in (26) and (28). Let's point out that in the last two cases AAFAA's mispronunciation is corrected by BLINDMAN. This shows how AAFAA is mentally transformed. In (29), BERO has reinterpreted the orthodox churches (Catholics, Anglicans, Methodists, etc.) doxology: "Glory be to the Father and to the Son and to the Holy Ghost: As it was in the beginning is now and ever shall be, world without end, Amen". This is also reinterpreted in Yoruba at the end of the play.

Graphological Analysis

As said earlier, graphology is the patterns of written language, that is, the shape of language on the page (Simpson, 2004). Osakwe (1995) says: "In written discourse, the manner of space organization creates meaning: what the writer does with white space, line breaks or indentation relates to the overall meaning and effect inherent in the encoded form. It is, therefore, in this sense an aspect of the linguistic system" (p.16). In this paper, we have focused on the most striking features of graphology.

Capitalization

In this play, some aspects of capitalization used by the writer include the following:

- (30) AAFAA: **R.A.T.!** **R.A.T.!** I smell rat. (p.222)
- (31) BLINDMAN: **R.A.T.** You have touched the matter with a needle. (p.223)
- (32) AAFAA:
Say anything, say anything that comes into your head but **SPEAK**
MAN (p.223)
- (33) AAFAA:
Then let's have the truth. **THE TRUTH** (p.223)
- (34) BERO:Instead he began to teach them to think, think, **THINK!** (p. 242)

- (35) BERO: **WHY AS!** (p. 263)
- (36) OLD MAN:Destiny you **HOLE IN THE ZERO** of **NOTHING** (p.274)
- (37) AAFAA: ...Ballad of the **State Visit** to the **House** of the **De-balled**.(p.261)

In (30), the capitalized form, R.A.T., used by AAFAA is another way of providing the acronym of the phrase Rem Acu Tetigisti. In (32), on the other hand, he (AAFAA) is urging GOYI to speak and he does so by twisting the needle upwards. This is a new way of emphasizing what he wants GOYI to do. Similarly, the writer has foregrounded the word “TRUTH” in AAFAA’s speech to show that, in the context of the play, in our society, people are uncomfortable with dealing with someone who is ready to tell the truth all the time. In addition, BERO insists on the fact that his father has not performed the task he has been assigned; this consists in helping “the wounded readjust to the pieces and remnants of their bodies”. Instead of doing this, he starts to teach them how to think. BERO does not care for such an attitude. He then, capitalizes the word THINK in (34) to show his disagreement. Similarly, the writer has expressed insistence and emphasis in the speech of some of the characters of his play. For instance, the capitalization of “WHY AS”, in (35), shows that BERO is pressurizing his father to elaborate on the meaning of “AS”. Actually, there are many instances of the capitalization of words’ initials which are predominant in the play. Evidence is the example displayed in (37). Apart from this exemplified case, it appears that BERO’s question in (35) has been answered by AAFAA in the explanation and definition of ‘AS’, as provided by AAFAA, through the definition alphabet for ‘AS’ (Adejare, 1992). Features of capitalization are used as in:

- (38) AAFAA: **A**. As is **A**ccptance, **A**djustment, of **E**go to the **A**ccptance of
 As....**B**...**B**....**B**, **B**lindness. **B**lindness in As.....As. **C**.....No, I’ll have to
 skip it for now. **D**- good- I don’t go have to go far for that. **D**,
Divinity.....for **D**estiny too. In fact, **D**estiny first, then **D**ivinity. **D**estiny
 is the **D**uty of **D**ivinity. **D-D-D**—in **3-D**imension. We the **D**ivinity shall
 guide the folk along the path of **D**estiny. **E**.... (p.246)

As observed by Adejare (1992, p. 65), this use of capital letters at the places different from the conventional sentence beginnings or for identifying proper nouns is one feature of philosophical texts. This feature can be noticed from the beginning to the end of this play.

Italicization

Although not predominant in this play, Soyinka has used this graphological feature to portray some of his characters’ speech. This includes the following:

- (39) AAFAA: You are *accused* (p.220)
- (40) OLD MAN: I *have* lasted, but the question of being lucky....? (p.253)
- (41) OLD MAN: Because it’s *your* last chance (p. 254)
- (42) BLIND MAN:What on earth have we with *them*?....(p.270)
- (43) BLIND MAN:I don’t mean being actually *there*...(p.270)

In each of the italicized cases, the writer has used these words not only to insist on some particular issues but it is also used to foreground the message related to some of the characters of his play. In (39) the word *accused* is foregrounded by AAFAA to reinforce his argumentation. In (40) and (42), the writer has italicized words in the OLD MAN's speech to show his insistence to express his opinion. Likewise, BLIND MAN italicized *them* in (42) and *there* in (43) to refer to the people and place he is talking about while developing his philosophy.

Hyphenation

As a matter of fact, Soyinka has deliberately used hyphenation in the selected passages below:

- (44) AAFAA: One—Two—Three—Four--(p.229)
- (45) BLINDMAN: Five—Six—Seven—Eight—Nine--(p. 229)
- (46) AAFAA: As—Was—Is—Now (p.244)
- (47) AAFAA:D—good—I don't have to go far for that. (p.247)
- (48) OLD MAN: Because Was—Is—Now....(p.253)
- (49) AAFAA:They told me up there when it began, that it was something psy-cho-lo-gi-cal...(p.257)
- (50) BERO: I can say your-pupil (p.259)
- (51) GOYI: Tail-of-the-parade outings. (p.269)
- (52) OLD MAN: Without—no—Lest there be self-doubting...(p.272)

In most of the cases, features of hyphenation are foregrounded to form simple and complex words in (50, 51, 52). In (45, 46, 47, 48, 49), it creates emphasis and expresses a comic attitude of speaking in a rhythmical manner.

Dotting

Another type of graphological device use by Soyinka to convey his meaning is dotting. Some instances of dotting include the following:

- (53) AAFAA: Before we get to Z I promise you your private and personal consolation. F...
F ... F... (p.247)
- (54) CRIPPLE: I'll tell you. Every night we sleep in this place I have that dream. It's what
makes me ... assist(p.253)
- (55) OLD MAN:How does one prove he was never born of man? Of course you could kill me...(p.253)
- (56) BERO: Or you must just die...(p.253)
- (57) CRIPPLE: ... On his arm his wife was, gushpillating...(p.260)
- (58) MENDICANTS: ...gushpillating...(p.260)
- (59) CRIPPLE: You never saw such a gushpillating wife
Oh, was it gross and was it ugly, was it ugly.... (p.260)

- (60) MENDICANTS: ...gushpillating....(p.260)
- (61) CRIPPLE: That thing he had clinging onto harm
And she knew that all the men did think so, men did think so(p.260)
- (62) MENDICANTS: ... men did think so...(p.260)
- (63) CRIPPLE: Did find their own predicaments much prettier.
So she looked them mean and smiled them dirty, Smiled them dirty....(p.260)
- (64) MENDICANTS ...smiled them dirty...(p.260)
- (65) CRIPPLE: And her mouth formed silent words
I may be gross but dears, I'm not beyond it, not beyond it ...(p.260)
- (66) MENDICANTS: ... not beyond it(p.260)

The above features are used to express meanings of the play. As a matter of fact, although dots are used to mark the end of sentences, they are meant to perform other functions in this play. Apart from the fact that they indicate ellipsis and serve to achieve economy of space (Ogunsiji, 2007), they are also used to display how the mendicants are emotionally and mentally affected. For instance, in (58, 60, 62, 64, 66) the MENDICANTS's speeches display the feature of graphological deviation (Leech, 1969). The typographical model of this passage is that the writer has foregrounded their utterances by using indentation strategy before using the dots before and after them.

DISCUSSIONS AND CONCLUSIONS

Through the above analysis, we can say that features of phono-graphology are also useful for decoding the language and meaning of the play. As reported by Olaosun (2005), while quoting Bloomfield (1933), "the description of a language begins with phonology...When the phonology of a language has been established; there remains the task of telling what meanings are attached to the several phonetic forms. This phase of description is semantics. It is ordinarily divided into grammar and lexicon." (p.91). As matter of fact, at the phonological level, the findings reveals that Wole Soyinka has displayed instances of sound repetition, most specifically in the madmen's speech: AAFAA in (1, 2, 3, 5, 8, 10, 13, 14), OLD MAN (16, 17, 18, 19, 20), GOYI in (11), CRIPPLE in (12) and the other mendicants in (4, 6, 7). Only, example (9) reveals the phonological feature of sound repetition in the specialist's (OLD WOMAN) speech. From these features, we can infer that these madmen's speech is the expression of feeling of unease in a society affected by the war through physical and mental transformation of its people. This war has dehumanized most of them as can be noticed in (10, 11, 12) where the mendicants allude to human organs while dealing with herbs. This has favored OLD MAN who introduces these mendicants to eating human flesh as he expresses it in (17). So, according to Adejare (1992), "OLD MAN's action therefore amounts to a dramatic protest against the purposeless killing of human beings, though it is so extreme as to suggest that the man's mind has been negatively affected by the experience of the war" (p.135). Then, in (20), sound repetition is expressed by OLD MAN through the devaluation of words into simple sounds. Although it seems meaningless, the linguistic import of such an utterance suggests an environment where he philosophically displays his knowledge and opinion. OLD MAN's utterances reflect the pessimistic view through which the writer conveys his message. Jeyifo (2012) observes that "the Old Man's weapon is his savagely deconstructive wit: the mere echoes of words

and phrases, the mere phonemes and syllables of ideas and concept-metaphors suffice for him to render the verities and assurances of either spiritual solace or communicative rationality that they proffer utterly meaningless (p.150)

In addition, vowel lengthening is used in (22, 23, 24) to show insistence, emotion and approval, whereas re-interpretation of sounds occur in items (25, 26, 27, 28) to show how AAFAA is physically and mentally transformed as a result of the war. In addition, in (29), Soyinka has ironically reinterpreted the Christian doxology in OLD MAN's speech to develop the philosophy of 'As', a name which he seems to give a regime which has failed by not being able to avoid the chaos, i.e., the war caused by tyranny and autocracy. For OLD MAN, such a regime existed in the past; it does operate in the present and will still prevail in the future. This way of portraying OLD MAN's speech reveals the writer's pessimistic view of depicting the political regime of his country.

Moreover, graphological study has also helped decode some instances of meanings in the play. As said by Adegoju (2008:160) quoted by Yeibo (2014, p.16), "... the meaning generated at the graphological level in some cases could be more significant than that generated by verbal signifiers."

In the context of this play, one can notice that features of capitalization have been identified in (31, 32, 33, 34, 35, 36, 37, 38) to stress the different themes developed by AAFAA, BERO and OLD MAN's idiolect. More noticeable is AAFAA's idiolect in (38) which expresses his philosophical explanation of "As". In addition, the other instances of graphology, viz. italicization, indentation and dotting are meant to reflect the social context of the play.

Finally, we can say these patterns of phono-graphology have been used by the writer to emphasize his characters' idiolect. He uses the sound systems not only to exhibit his poetic quality but also to portray the image of destruction which stirs hate in the audience against the socio-political factors that are responsible for the making of disabled condition (Adeoti & Elegbeleye, 2005). In addition, Wole Soyinka deliberately displays his poetic quality in this prose work. So, apart from giving meaning to the clearly graphic units (Osakwe, 1995), he has made use of the English Language in such a way as to display his pleasure in using puns to convey his message.

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